HISTORICAL AND CRITICAL EXCURSIONS IN OPERA-LAND

Biblical Stories and the Lyric Drama music from Handel's oratorio and renamed "The Israelites in Egypt; or

The Lord Chamberlain and Operatic Transformations-Composers and Plenary Inspiration—Changes Which Do No Harm to the Music-Rossini's "Moses in Egypt" and Its Vicissitudes.

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THETHER or not the English owe a grudge to their Lord adopted it in 1845, and between then Chamberlain for depriving them of the pleasure of seeing operas based on Biblical stories I do not know. If In all the years of my intimate assothey do, the grudge cannot be a deep one, for it is a long time ciation with the lyric drama (considsince Biblical operas were in vogue, and in the case of the very erably more than the number of which few survivals it has been easy to solve the difficulty and salve the Mr. Chorley has left us a record) I conscience of the public censor by the simple device of changing the names of the characters and the scene of action, if the works were to be presented on the stage, or omitting scenery, costumes and action and performing them as oratorios. The latter process have seen others whose titles and is merely a reversion to a custom which has classic sanction. In dramatis personæ suggested narraeither case, whenever this has been done, however, it has been the tives found in Holy Writ, but in nearhabit of critics to make merry at the expense of my Lord Cham- ly all these cases it would be a profaberlain and the puritanicalness of the popular spirit of which he nation of the Book to call them Bibliis supposed to be the official embodiment, and to discourse lugu- cal operas. Those which come to mind briously and mayhap profoundly on the perversion of composers' purposes and the loss of things essential to the lyric drama.

It may be heretical to say so, but is it not possible that Lord Chamberlain and critic have both taken too serious a view of the matter? There is a vast amount of admirable material in the have us believe are operas, but which Bible (historical, legendary or mythical, as one happens to regard are not-"Das verlorene Paradis," it), which would not necessarily be degraded by dramatic treat- "Der Thurin zu Bazel" and "Moses"; ment, and which might be made entertaining as well as edifying, and I have a study acquaintance with as it has been made in the past, by stage representation. Reverence for this material is neither inculcated nor preserved by shift- baer," which is an opera; his "Sulaing the scene and throwing a veil over names too transparent to effect a disguise. Moreover, when this is done there is always danger that the process may involve a sacrifice of the respect to which a work of art is entitled on its merits as such. Gounod, in collaboration with Barbier and Carré, wrote an opera entitled line. 'La Reine de Saba." The plot had nothing to do with the Bible are sufficiently known to me through beyond the name of Sheba's Queen and King Solomon. Mr. Farnie, who used to make comic operetta books in London, adapted the French libretto for performance in English and called the opera "Irene." What a title for a grand opera! Why not "Blanche" or "Arabella"? No doubt, such a thought flitted through many a careless mind unconscious that an Irene was a Byzantine Empress of the eighth century, who, by her devotion to its tenets, won beatification after death from the Greek Church. The opera failed on the Continent as well as in London, but if it had not been given a comic operetta flavor by its title and assonize, fragments of whose speech I scherzi poetici and imply nothing conhave it in a quarter of an hour." And ciation with the name of the excellent Mr. Farnie, would the know, and whose repute is such that change in supposed time, place and people have harmed it?

A few years ago I read (with amusement, of course) of the metamorphosis to which Massenet's "Hérodiate" was subjected so that it might masquerade for a brief space on the London stage; but when I saw the opera in New York "in the original package" (to speak commercially) I could well believe that the music sounded the same in London, though John the Baptist sang under an alias and the painted scenes were supposed to delineate Ethi- Italian operas (the last by a significant name, but which was little else than an opia instead of Palestine.

How Composers Change Their Musical Purposes. in pleasure loving Italy. Though modern invention and enterprise have

When Mr. Lumley desired to pro-

"That the opera thus lost much of its

There is a good deal of nonsensical rhapsodized on its appositeness, and affectation in the talk about the inti- professed to hear in it the whispered mate association in the minds of com- plottings of the lovers and the merry posers of music, text and incident or raillery of Rosina contrasted with the original purpose. "Un Ballo in futile ragings of her grouty guardian; Maschera," as we see it most often but when Rossini composed this piece nowadays, plays in Nomansland; but, of music its mission was to introduce I fancy that its music would sound an adventure of the Emperor Aurelius In both its aspects, as oratorio and as pictures with oratorio has survived the pretty much the same if the theatre of in Palmyra in the third century of the opera, it harks back to a time when practice which prevailed down to the in Naples, whither it emigrated, or to opera which dealt with Queen Eliza- It is a convenient working hypothesis he produced his "Esther," as well as make wings for their new, we are like- cence which now distinguishes it, it ly to remain in happy and contented came as a chorus from the mouths music and score, until they are point- Babylon. ed out by too curious critics or confessed by the author. What is present duce Verdi's "Nabucuodonosor" (called habit was former custom to which no "Nabucco" for short) in London in kind or degree of stigma attached. 1846 he deferred to English tradition Bach did it; Handel did it; nor was and brought out the opera as "Nino, either of these worthles always scrupu- Re d'Assyria." I confess that I cannot lous in distinguishing between meum conceive how changing a king of and tuum when it came to appropri- Babylon to a king of Assyria could ating existing thematic material. In possibly have brought about a change their day the merit of individuality one way or the other in the effectiveand the right of property lay more in ness of Verdi's Italian music, but Mr. the manner in which ideas were pre- Lumley professed to have found in the sented than in the ideas themselves. transformation reason for the English In 1886 I spent a delightful day with failure. At any rate, he commented: Dr. Chrysander at his home in Bergedorf, near Hamburg, and he told me original character, especially in the the story of how on one occasion, scene where the captive Israelites bewhen Keiser was incapacitated by the came very uninteresting Babylonians, vice to which he was habitually prone, and was thereby shorn of one element Handel, who sat in his orchestra, was of success present on the Continent, asked by him to write the necessary is undeniable," ("Reminiscences of the opera. Handel complied, and his suc- Opera.") cess was too great to leave Keiser's awakened conscience in peace. So he the purpose of this present discussion. reset the book. Before Keiser's set- In 1818 Rossini produced his opera ting was ready for production Handel "Mosè in Egitto" in Naples. The had gone to Italy. Hearing of Keiser's strength of the work lay in its act, he secured a copy of the new set- choruses; yet two of them were borting from a member of the orchestra rowed from the composer's "Armida." and sent back to Hamburg a composi- In 1822 Bochsa performed it as an oration based on Keiser's melodies "to torio at Covent Garden, but, says John show how such themes ought to be Ebers in his "Seven Years of the treated." Dr. Chrysander, also, when King's Theatre," published in 1828. he gave me a copy of Bertali's "Don "the audience accustomed to the Glevanni" libretto, for which Gazza- weighty metal and pearls of price of niga composed the music, told me Handel's compositions found the that Mozart had only been a little less 'Moses' as dust in the balance in comfree than the poet in appropriating parison." "The oratorio having failed

One of the best pieces in the final host," Ebers continues, "the ashes of scene of "Fidelio" was taken from a 'Mosè in Egitto' revived in the form of cantata on the death of the Emperor an opera entitled 'Pietro l'Eremita.' of Austria, composed by Beethoven be- Moses was transformed into Peter. Biblical scenes which Saint Philip Neri could withstand. It is easy to inveigh "Moise" was prepared in Paris 45,000 fore he left Bonn. The melody origi- In this form the epera was as sucnally conceived for the last movement | ceseful as it had been unfortunate as last string quartets.

ideas from the older work,

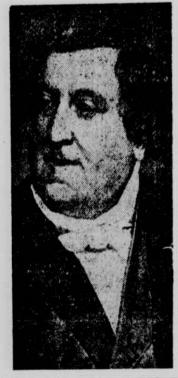
The instances in which composers one of the most competent judges of which Rossini wrote for his "Barber unequivocal success." This was not composer did not take the trouble to let this suffice now. write another, but appropriated one have said in one of my books, have demie Royal in Paris, and called it The stories of Jephtha and his daugh- stage manager had no difficulty with limit of decorum, though not proceed-

"Molse"; when it was revived for the Covent Garden oratorios, London, in 1833, it was not only performed with scenery and dresses, but recruited with the Passage of the Red Sea"; when the French "Moise" reached the Royal Italian Opera, Covent Garden, in April, 1850, it had still another name, "Zora," though Chorley does not mention the fact in his "Thirty Years' Musical Recollections," probably because the failure of the opera which he loved grieved him too deeply. For a long time "Moses" occupied a prominent place among oratories. The

Handel and Haydn Society of Boston and 1878 performed it forty-five times. have seen but one opera in which the plot adheres to the Biblical story indicated by its title. That opera is Saint-Saëns's "Samson et Dalila." are Goldmark's "Königin von Saba," Massenet's "Hérodiade" and Richard Strauss's "Salome." I have heard, in whole or part, but not seen, three of the works which Rubinstein would fain the books and scores of his "Maccamith," which tries to be one, and his "Christus," which marks the culmination of the vainest effort that a contemporary composer made to parallel Wagner's achievement on a different There are other works which library communion or concert-room contact to enable me to claim enough acquaintanceship to justify converse about them and which must perforce occupy attention in this study. Chiefest and noblest of these are Rossini's "Moses" and Méhul's "Joseph." Finally, there are a few with which I have only a passing or speaking ac- which the author protests that the in an hour. "I will get up and write quaintance; whose faces I can recog- words fato, dio, dieta, etc., are only the music," said Rossini; "you shall dissipate the great obscurity surround- Sisera as subjects. ing the latter every English concert tenor and dramatic soprano that I have sion of the gigantic attempt made by ever heard has lent me aid.

of scenery and costumes, it has less wright, stage manager and composer. of action than might easily be infused I am compelled to see in his project Boston, to which highly inappropriate beth of England, a monarch who to take the classic tragedy of Hellas his "Acis and Galatea," in London. place it was hanished to oblige the reigned some twelve hundred years af- as the progenitor of the opera. It can Dittersdorf has left for us a descrip-

ignorance of mesalliances between of Cyrus and his Persians in ancient ROSSINI, WHO COMPOSED "MOSES



tury in France; of the miracle plays which were performed in England at the same time; the Commedia spiritu- was made to repeat it, for, though well credit for their prudence, found no litale of thirteenth century Italy and the sung and satisfactorily acted, the top- tle fault with their compliance with Geisliche Schanopiele of fourteenth pling of the pillars of the temple, dis- the law of self-preservation. In the as completely as erst did Pharach's century Germany. These mummerica creetly supported by too visible wires, following representations of the opera with their admixture of church song, at the conclusion made a stronger ap- the bridge and basket men which, en pointed the way as media of edification peal to the popular sense of the ridie- passant (or en restant rather) had to the dramatic representations of ulous than even Saint-Saëns's music cost fifty pounds, were omitted. When used to attract audiences to hear his against the notion that frivolous frib- francs were sunk in the Red Sea. sermons in the Church of St. Mary in bles and trumpery trappings should I shall recur in a moment to the tastic belief that they are guided by the justice of the remark, for no dell' Anima e dei Corps," was brought tude.

RENAUD AS HEROD IN MASSENET'S "HERODIADE."



Presently I shall attempt a discus-Rubinstein to enrich the stage with an Rossini's "Moses" was the last of the art-form to which he gave a distinctive composer, at least) which used to be inflated type of the old sacra azione. composed to ease the Lenten conscience employing the larger apparatus which written to be played with the adjuncts placed at the command of the playinto a performance of Mendelssohn's chiefly a jealous ambition to rival the "Elijah," and the epical element which great and triumphant accomplishment finds its exposition in the choruses is of Richard Wagner, but it is possible far greater than that in any opera of that he had a prescient eye on a comits time with which I am acquainted. ing time. The desire to combine

study for the fatal rock.

action in the case of some of the most Sutherland Edwards.) who shrank from attempting to stage story: A body of troops was supposed the spectacle of the falling Temple of to pass over a bridge which, breaking, a plentiful lack of that dramatic The troops being made of basketwork movement which is to-day considered and pulled over the bridge by ropes, more essential to success than beauti- unfortunately became refractory on ful and inspiriting music. "Samson et their passage, and very sensibly re-Dalila" was well known in its con- fused, when the bridge was about to cert form when the management of give way, to proceed any further; conthe Metropolitan Opera House first at- sequently when the downfall of the tempted to introduce it as an opera. arches took place the basket men re-It had a single performance in the mained very quietly on that part of season of 1894-'95 and then sought the bridge which was left standing, and seclusion from the stage lamps for instead of being consigned to the waves twenty years. It was, perhaps, fortu- had nearly been set on fire. The aunate for this work that no attempt dience, not giving the troops due

Isaac, Jonah, Job, the judgment of more than the lowering of the stage of Israel bowed down by countless Solomon and the Last Judgment be- lamps. But he could evolve no device came the staple of opera composers in which could save the final miracle from tyranny of the Egyptian rulers. Then Italy and Germany for more than a laughter. A hilarious ending to so solcentury. Alessandro Scarlatti, whose emn a work disturbed the management name looms large in the history of and the librettist, Totola, who, just be- which he had delivered from a shameopera, also composed oratorios, and fore a projected revival in Naples, a ful oppression." "Then," says Mr. Mr. E. J. Dent, his biographer, has year or two after the first production, Philip Hale, who directed my attention pointed out that "except that the came to the composer with a project operas are in three acts and the ora- for saving the third act. Rossini was torios in two, the only difference is in in bed, as usual, and the poet showed the absence of professedly comic char- him the text of the prayer, "Dall tuo acters and of the formal statement in stillat," which he said he had written I can contrive to guess at their hearts Metastasio wrote texts for sacred not in respect of time does not matter, such as Verdi's "Nabucodonosor" operas as well as profane, with Tobias, When the opera was again performed and Gounod's "Reine de Saba." To Absalom, Joseph, David, Daniel and it contained the chorus with its melody which provided Paganini with material for one of his sensational performances on the G string.

DAL TUO STELLATO

Carpani tells the story and describes the effect upon the audience which heard it for the first time. Laughter was just beginning in the pit when the public was surprised to note that Moses was about to sing. The people stopped laughing and prepared to listen. They were awed by the beauty of the minor strain which was echoed by Aaron and then by the chorus of Israelites. The action were transplanted back to Swe- Christian era. Having served that pur- the two forms were essentially the beginning of the nineteenth century. host marched across the mimic sea and den, whence it came originally, or left pose, it became the prelude to another same save in respect to subject matter. Handel used scenes and costumes when fell on their knees, and the music burst forth again, but now in the major mode. And now the audience joined in place it was banished to onlige the reigned some twelfarm and the jubilation. The people in the jubilation of the stage decorations prepared says Carpani, stood up; they leaned Neapolitan censor. So long as composers have the habit of plucking now known as that of Almavira's Festival of the Ass, which was cele- for his oratorios when they were over the railings; applauded; they feathers out of their dead birds to cavatina had burst into the efflores- brated as long ago as the twelfth cenof Groswardein. Of late years there Carpani adds: "I am almost in tears have been a number of theatrical rep- when I think of this prayer." An imresentations of Mendelssohn's "Eli- pressionable folk, those Italians of less jah." I have witnessed as well as than a century ago. "Among other heard a performance of "Acis and things that can be said in praise of our The Community Chorus of Galatea" and been entertained with the hero," remarked a physician to Carspectacle of Polyphemus crushing the pani, amidst the enthusiasm caused by head of presumptuous Acis with a the revamped opera, "do not forget stave like another Fafner while sing- that he is an assassin. I can cite to the Egyptians after the plague ing "Fly, thou massy ruin, fly" to the you more than forty attacks of nerv- darkness was dispelled." bludgeon which was playing under- ous fever or violent convulsions on the May not one criticise Goethe? If he part of young women, fond to excess so greatly reverenced prayer, according This diverting incident brings me of music, which have no other origin to its institution under the New Disto a consideration of one of the diffi- than the prayer of the Hebrews in the pensation, why did he not show regard culties which stand in the way of ef- third act with its superb change of also for the Old and respect the veri-

> the worldly wisdom of opera managers the first performance. Ebers tells the brels and with dances"? Dagon, and found in the work itself was to precipitate them into the water. LINA CAVALIERI AS SALOME IN permint Baby."

of the Symphony in D minor was de-veloped into the finele of one of the was condemned as cold, dull and Vallicella, in Rome, and the sacred receive more attention than the fine famous prighiera but, having Eber's heavy. 'Pietro l'Eremits,' Lord Sefton, torios. While the camerata were seeking as the soul of the work, the vital spark delightfully illustrative of the proverto revive the classic drama in Flor- which irradiates an inconsequential bial spirit of the lyric theatre that I have put their pieces to widely di- the day, pronounced to be the most ence, Carissimi was experimenting with material body; but human nature has cannot resist the temptation to repeat vergent purposes are impumerable and effective opera produced within his sacred material in Rome, and his epoch not yet freed itself sufficiently from it. In the revised "Moses" made for es amusing, in view of the fan- recollection; and the public confirmed making allegory, "La Rappresentazione gross clogs to attain so ideal an atti- Paris there occurs a quartet beginning "Mi manca la voce" ("I lack voice") plenary inspiration. The overture opera during my management had such out, almost simultaneously with Peri's It is to a danger similar to that which Chorley describes as "a delicious "Euridice," in 1600. Putting off the which threatened the original New round." Camporese had to utter the of Seville" was lost soon after the the end of the opera's vicissitudes, to fetters of plain song, music became York "Samson" that the world owes words first and no sooner had she done first production of the opera. The some of which I shall recur presently; beautiful for its own sake and as an the most popular melody in Rossini's so than Ronzi di Begnis, in a whisper, agent of dramatic expression. His ex- "Mose." The story is old and familiar loud enough to be heard by her com-The Biblical operas which have cursions into Biblical story were fol- to the students of operatic history, but panion, made the comment "E vero!" which had served its purpose in an maintained a place on the stage are lowed for a century or more by the will bear retelling. The plague of dark- ("True!")-"a remark," says Mr. Ebers, earlier-work. Persons ignorant of that very few. Ressim rewrote it in 1827, authors of sagra azione, written to take ness opens the opera, the passage of "which produced a retort courteous fact, but with lively imaginations, as I adding some new music for the Aca- the place of secular operas in Lent. the Red Sea concludes it. Rossini's somewhat more than verging on the

ing to the extremity asserted by rumor, which would have been as inconsistent with propriety as with the habitual dignity and self-possession of Camporese's demeanor."

Somebody, I cannot recall who, has said that the success of "Dal tuo stellato" set the fashion of introducing prayers into operas. Whether this be true or not, it is a fact that a prayer occurs in four of the operas which Rossini composed for the Paris Grand Opera and that the formula is become so common that it may be set down as an operatic convention, a convention, moreover, which even the iconoclast Wagner left undisturbed. One might think that the propriety of prayer in a religious drama would have been enforced upon the mind of a classicist like Goethe by his admiration for the antique, but it was the fact that Rossini's opera showed the Israelites upon their knees in supplication to God that set the great German poet against "Mosé." In a conversation recorded by Eckermann as taking place in 1828, we hear him uttering his objection to the work: "I do not understand how you can separate and enjoy separately the subject and the music. You pretend here that the subject is worthless, but you are consoled for it by a feast of excellent music. I wonder that your nature is thus organized that your ear can listen to charming sounds while your sight, the most perfect of your senses, is tormented by absurd objects. You will not deny that your 'Moses' is in effect very absurd. The curtain is raised and people are praying. This is all wrong. The Bible says that when you pray you should go into your chamber and close the door. Therefore, there should be no praying in the theatre. As for me, I should have arranged a wholly different 'Moses.' At ter, Hezekiah, Belshazzar, Abraham and the former, which demanded nothing first I should have shown the children odious burdens and suffering from the you would have appreciated more easily what Moses deserved from his race, to this interesting passage, "Goethe went on to reconstruct the whole opera. About sixty guests witnessed the participated.

Open Air Concerts and Some of the Programmes

On the campus of Columbia Univer- phony" of Tschalkowsky will be played sity next Tuesday evening, under the by the eighty-six piece Civic Orchestra auspices of the summer session of the at its fifth concert, Tuesday evening.

The East Side House Settlement announces a series of free open air con-certs by the Neighborhood Symphony Orchestra, conducted by Jacques L. Gottlieb, on the terrace in front of the East Side House, 76th street and East River, opposite John Jay Park. These concerts will continue Tuesday nights during July and August.

The ever-popular "Pathetique Sym-

Delaware Water Gap.

Gilbert School Graduation. The closing exercises of the summer term of the Gilbert Normal School of Dancing were held on Friday afterof work was given, including English country and morris dancing, interpretive dancing and modern social dancing. This was followed by ten original dances, each written and performed by a member of the graduating class. The class was as follows: Miss Adelia Ferguson, Miss Lillie Joehlin, Miss Phyllis Jackson, Miss Grace Lewis, Miss Eugenia Neer, Miss Daisy Rosen, Miss Manetta Thomas, Mrs. Philip Thomas, Miss Emma Walton and Mrs.

Edith Wheeler. Announcement was also made that as the result of a course given in the school by Mr. Cecil Sharp, country dance certificates had been awarded by
the English Folk Dance Society to Mrs.
Margaret Thomas, Miss Adelia Ferguson, Miss Anne Christian, Miss Daisy
Rosen, Miss Eugenia Neer, Miss Janet
Brownell and Mrs. Edith Wheeler.
About sixty guests with the second of the secon

These concerts are gaining in the public interest, no less than 4,100 persons attending the third. The Garden has been newly disinfected, and with new decorations, improved acoustics and a big buffet is revealing itself as a coo and pleasant resort on Tuesday and Friday evenings. Seats for the Circ Orchestral Society's series of summer concerts may be had at several stations throughout the city. The programme for next Tuesday evening is as follows:

July 25, at Madison Square Garden

Delaware Water Gap, Pa., July 22 .-Sharks have no terrors for the folly bathers at this resort. Among these noon at 2.30 o'clock. A demonstration enjoying this recreation are Mr. and Mrs. Henry Testa, of the metropolis Mrs. Testa is known on the stage a Nancy Boyer and is dearly loved by every one in this section. They are registered at the Kittatinny.

On Friday the greatest field meet in the history of the "Gap" was held on the Glenwood fields. Handsome prires were awarded winners of the various events. Among the winners were the following from New York City: Mr. O. E. Thomas, winner of 50 yard dash ter men; Miss Emma Stein, of Brooklyn, throwing baseball; Mr. R. C. Jones, winner of the potato race: Mr. Jame Canavan, winner of the sack race; Master George Saylor, of New York, was the winner of the children's events.

A big masquerade was held on the floor of the Castle Inn music hall on Wednesday in which over four hundred



the People's Institute of New York, Frank Bernard, Conductor, Holding One of Its Summer Choral Concerts in The Mall, Central Park.

Land of the Soda Fountains

fective stage pictures combined with key!" (See Rossini's biography, by ties of history sufficiently to reserve his ballet till after the passage of admired of the subjects for oratorios Thus music saved the score in Na- the Red Sea, when Moses celebrated the Chamberlain who stood in the way of for London and made to tell a story prophetess, the sister of Aaron, took give them, Andrew ran up and said: Saint-Saëns's "Samson et Dalila" in about Peter the Hermit, the corre- a timbrel in her hand; and all the the United States for many years, but sponding score had to be elided after women went out after her with tim-

MASSENET'S "HERODIADE."



By LOUISE S. HASBROUCK.

PART V.

ON SATURDAY morning, just as the Gnomes were preparing to send plain ice cream up to the Soda or sacred opera. It was not the Lord ples. When the opera was rewritten miracle with a song and "Miriam, the Fairies, as they hadn't any Sundae to "Gnomes, I am going to give myself

to be made into a Nut Sundae, if only you will promise if you escape to let Benny carry the Soda Water and Ice Cream back to Candytown to the Pep-

but as they always did what they were knew they had been away a long less told, they lifted Andrew on to some time, owing to their disobedience vanilla ice cream (oh, how cold it eating and drinking in Soda Founds felt!), poured out some hot maple Land. But they hurried on through syrup on him (oh, how hot that felt!), streets filled with Candy people, put him in the bucket and sent him up reached the Peppermint Lozenge her to the Soda Fairies.

ly, as the laughing Fairles dragged the as she had been doing ever since the bucket up. "At last we are sending you went away. Upstairs the Pepperson a new Sundae and that makes the Baby was growing thinner and thins seventh Sundae this week!"

ly there was a terrible earthquake; all anything left of the poor little the walls of the cavern shook, and the at all. floor ran in ripples like water. So great Andrew and Benny ran up the sixt was the disturbance that the Straw-panting-poor boys, they were all berry Fountain changed its course and exhausted, too-and held out ran into the Chocolate Fountain, and flasks to Mrs. Raisin, who was the Chocolate changed its course and taking care of the baby. ran into the Strawberry, and fires came up from the centre of the earth and is! Give it to him quickly!" made the ice cream wells boiling hot.

shovels and climbed quickly through at once he looked better. And the a big crack that had opened in the she gave him a little sods water, ground above them; and the very last the baby fell into a peaceful sleep Gnome took Benny Almond with him; you see, the ice cream and the so together they all reached Soda water were like medicine; they

found Andrew Almond safe and sound, as the Almond boys had taken them, for the steam from the boiling ice as you take them sometimes when I cream wells was thawing out the cold mother has told you not to eat better Fairies, so that their hearts were al- meals. ready warmer and kinder. Andrew Well, the end of the story is that jumped off the ice cream he had come up on and put it in his bottle before it And as for the Almond boys, they melted. Then he and Benny filled the especially Andrew received

then, as quickly as they possibly could run, they started off to cross again the Brown Sugar Desert which lay between them and Candytown.

They looked back once and say that the Gnomes and the Fairies were playing ring-around-the-rosy hand-ishand as happily as could be. And now the chief thought in An-

drew's and Benny's mind was, "Are #6 too late to save the Littlest Pepper mint Lozenge's life?" When at last the saw Candytown in the distance, with its pretty colored pasteboard houses, the The Gnomes were much surprised, were almost afraid to enter for the

And there was Mrs. Lozenge on "Look!" the Gnomes shouted hoarse- steps, watching and watching for the As they uttered these words, sudden-

"Quick, quick!" they cried. "Here

Then Mrs. Raisin fed a little Then the Gnomes threw aside their bit of the ice cream to the baby, all right if taken at the right time to And when they reached there they all wrong if taken at the wrong

Peppermint Baby was completely can other bottle with seds water; and credit they deserved ----